

# UPSTAIRS BULLETIN

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An Educational Group

## TO THE OUTSIDE WORLD

Despite the obvious blackout on news of Stone Camryn activities, we have had a very active and rewarding year. No mention was made in any magazine or paper of the fact that twenty-two dancers from the school were in the Joffrey Company's production of "Petrouchka". No announcement of the school's participation in the "Whys and Otherwise" TV program on Easter Sunday. On the spring concerts only Dorothy Samackson on the Daily News came through with a review and that one a beauty. The school ran advertisements in the Chicago Tribune and Today, and neither papers' critics had the courtesy to list the program in the Calendar. We are not ashamed of the fact that it is a school performance (their excuse for not reviewing), in fact, we were rather proud of our youngsters. For that matter, most companies have schools behind them, such as Martha Graham, Ballet Theatre, New York City Ballet, Joffrey and the Harlem Dance Theatre. The latter was reviewed by all critics seriously, as if it were a professional performance, and which it most certainly was not. The fact that our dancers are younger is the fault of having a Chicago based school and the need for our older dancers to go elsewhere for their careers.

The dance gossips, the lecturers, the writers, ex-ballerinas and ballotmanes in Chicago seem to be in the hands of the Women's Lib: those who have the money and the leisure time and gift of gab to sit around and form committees and other useless activities. The Illinois Arts Council has not helped the dance situation in Chicago by giving money for lectures on "posture" by people prejudiced and badly informed about dance in Chicago.

There are a thousand reasons why Chicago may never have a Ballet Company while other cities much smaller have - good or bad. In the past, we have had critics who threw a few kind words now

and then to local dance groups, such as Edward Moore, Glenn G. Gunn, Felix Borowski, Eugene Stinson, Cecil Smith and Claudia Cassidy. But a now and then kind word is not enough to build anything. This only teases and does not get through to the apathetic public who has no opinion of their own. But they will listen to the critic who studies all the advanced publicity poured out of New York and works hard at liking some of the glorified trash brought in from the outside. With the acception of Ballet Theatre, most of the visiting companies put their most pornographic ballets on the Matinees, where families would like to bring their children.

The critic expressing his or her own opinion, seldom based on knowledge of the subject, is in most cases a quidnunc (one who seeks to know all that is going on - in other words a busy body) and not to be taken seriously.

In the giving of a program, there are many sacrifices on the part of the performers and their families. This we cannot do without and we have few complaints. However, each year there are a few drop-outs because of illness, realization of their own lack of talent, inability to take the constant correction and most often because it interferes with their parents' plans.

The rehearsals begin in September and go regularly every Sunday until May and towards the program, we do have extra evening rehearsals. Of the 38 performers presented, all but two, this year were in their teens. The public forgets that little MAGGIE SMITH is just sixteen because of the numerous performances she had been in since her first in "A Sense of Wonder", in May 1966. Since that time she has been a prominent part of our programs and will be for another year or two.

This year will be a turn-over year and

it is possible we will lose DEAN RADOLATO, KAREN TIMS, JORENE HOLAS, LAUREN ROUSE, JANE BARWIS, SUZETTE POMPEI and JANICE ORR. DEAN, who was at Harkness House last summer, promises to be more adventurous and will be seen in other areas. His first SC performance was "In My Landscape" as "the child with a sea shell" in 1960...In "Dr. Eli Duffy" 1961..."Frohlicher Reigen" 1963 ...followed by "For the Birds"... "Hansel and Gretel"... "The Lonely Ones"... "A Friend is Someone Who Likes You"... "A Sense of Wonder"... "Ferdinand" and this year, "Gymnos". He has been an important part of our programs and now needs other influences and challenges.

JORENE HOLAS and LAUREN ROUSE first appeared in "Hansel and Gretel" with Jorene as Gretel and Lauren as a canary. Their rise as young artists has been gradual and this year they reached a real peak. They are both certainly ready to try their wings in the big world.

KAREN TIMS came from Greenville, South Carolina two years ago and has done wonderfully well in this short time. She is extremely dedicated, intelligent and has achieved a remarkable technical skill in this period. We will miss her very much in the school but it is time to push her into the whirl.

The fact that we lose the older, more experienced ones every year or so, is hard on us, but an incentive for those coming up in the school. We are fortunate in having a great back log of talent in the back-ground. The talent in "The Cumberland Gap" alone is more than enough to keep us happy for the next five years.

The success of any program depends on the efforts of many others not appearing on stage. One must consider the music, rehearsals, costuming, lighting, cleaning of the theatre, ticket sale, printing, footing the bills, the planning and casting of the program. Each year, expenses mount and mount, and while this year we enjoyed our largest crowds, the expense also ran more than ever before; and this was not counting the cost of costumes and rehearsals. If we added them in there would be a deficit for sure.

We are grateful for the excellent support in the pit by MEDELENE HARGADON who gets better each year and this is something because this support we have had for a good many years. Nor could we do without GLADYS KRYCH'S artful sewing and fitting of the costumes. It is easy to design a costume but the person who makes the drawing come to life is a very different thing. Often, some of the designs are suggested by her and often she makes improvements on our designs. VIOLET BADOLATO has the responsibility of the actual care of the costumes once made with hours and hours of ironing, cleaning, mending, and shopping for impossible colors in material. Her very worst task of all is trying to make the dancers take some responsibility in caring for the costumes that they do not pay for. Both ladies are invaluable to the program. SHEILA REILLY has always done the expert job on the makeup and checking the hair styles. Most professional dancers would balk at some of the changes we expect from our dancers.

The expenses of St. Alphonsus are a great deal more than they were for our first program there in 1954. Our last loop concert cost \$1400 a night and we wonder what it would be now. Theatre expenses at St. Alphonsus this year had risen to \$1200. Adding to that crew BRUCE McCaleb and ARTHUR LaPOINTE, both of whom are a great help in making things run smoother backstage.

Mr. STONE and I are grateful for all this expert help, but in paying the bills, one would think we might be discouraged and just enjoy our Sundays instead. Our reward over the years of many programs in Chicago is the success of the hundreds of alumni who have participated in these programs in the past. Some realize what the experience has done for them before leaving Chicago - many do not - but if we did programs only for grateful students and the tidbits from local quidnuncs there would be no programs.

Plans for the moment are for two performances at St. Alphonsus, December 17th and 19th. Rehearsals will begin during the summer course and casting for "Alice in

Wonderland" is being thought of at this writing. I am hoping that Mr. Stone will revive "The Little Match Girl" for the same program.

The school itself has had a brilliant year with little or no advertising. Classes have remained packed up to the June graduating exercises and other school activities that interfere with attendance. Summer course begins June 21st and at this writing, ten of 30 classes are closed to further registration.

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A letter from ALAN BAKER, the Director of the TV program "Whys and Otherwise".

April 20, 1971

To all the Students,

Speaking for the production staff at N.B.C. I should like to thank each one of you for your contribution to "Whys and Otherwise".

Your talent, discipline, dedication and patience was most impressive. It is so rare to find all of these qualities in a person, but to find them in all of you taking part in this program was for me an exciting experience. You were professional in the full sense of this word.

We will run this program again at the end of August and I will be sure to let you know the exact date.

With sincere thanks,

ALAN BAKER,  
Director

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HOW THINGS HAVE CHANGED: About six or seven years ago, we had the following article on our Bulletin Board on -

CHARACTER; George Washington may or may not have hacked down the family cherry tree and promptly confessed the deed. Anyway, legend has it so - and the tale's been a shining example to erring small fry for

some two-hundred years. But shaping young minds cannot be accomplished by inspiration alone. In building a good character, all these things are considered by those who judge you.....

1. How you speak...do you shout...is your language a credit to you?

2. Are you habitually late?

3. Are you considerate of those about you?

4. Is your appearance neat and clean at all times?

5. Do you accept correction gracefully?

6. Do you honestly apply correction to the best of your ability?

7. Do you respect other people's property?

8. Are your manners good at all times?

9. Are you a mourner with an unpleasant expression?

10. Do you force yourself into conversations that do not concern you?

11. Is your mind on yourself at all times?

12. Would you say you were a generous person?

CRITICISM - From the dictionary. 1. - the act of criticizing, especially disapprovingly; 2.-a severe or unfavorable judgement.

Pay no attention to what the critics say; there has never been set up a statue in honor of a critic.

-Jean Sibelius.

To be a good critic demands more brains and judgement than most men possess.

-Josh Billings.

You know who the critics are? The men who  
have failed in literature and art.

-Disraeli.

The entertainer suffers from no criticism  
whatever. No one had told P.G.Wodehouse  
which is his best book or his worst,  
what are his faults or how he should im-  
prove them. The fate of the entertainer  
is simply to go on till he wakes up one  
morning to find himself obscure.

-Cyril Connolly.

I never read a book before reviewing it,  
it prejudices one so.

-Sydney Smith.

They have a right to censure, that have a  
heart to help; the rest is cruelty,  
not justice.

-William Penn.

One becomes a critic when one cannot be  
an artist, just a man becomes a stool  
pigeon when he cannot be a soldier.

-Flaubert.

Of all the cants which are canted in this  
canting world, though the cant of hypo-  
crites may be worst, the cant of criti-  
cism is the most tormenting. (CANT -  
hypocritical expression of pious senti-  
ments.)

-Laurence Stern.

Reviewers are usually people who would  
have been poets, historians, biogra-  
phers, etc. if they could; they have  
tried their talents at one or at the  
other, and have failed; therefore they  
turn critics.

-Coleridge.